

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Concert Choir

ROBERT COOPER, conductor

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FRIDAY, MARCH 27, 1987

8:00 pm

Walter Hall

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PROGRAMME

Christ lag in Todesbanden
Cantata, BWV. 4

JOHANN SEBASTIAN BACH

Sinfonia
Versus I Tutti
Versus II Soprano & Alto
Versus III Tenor
Versus IV Tutti
Versus V Bass
Versus VI Soprano & Tenor
Versus VII Chorale

Geoff Nuttall, violin; Ross Daly, Julian Fisher, viola
Katalin Decsenyi, cello; Jessica Monk, bass

Kyrie

PAUL PATTERSON

Chichester Psalms

LEONARD BERNSTEIN

I. Psalm 108 (Vs. 2), Psalm 100
II. Psalm 23, Psalm 2 (Vs. 1-4)
III. Psalm 131, Psalm 133 (Vs. 1)

Peter Krochak, countertenor
Chia-Chien Chou, piano
Lori Gemmell, harp

INTERMISSION

Gloria DANNY FRIEDMAN

Sharon Fragments JOHN BECKWITH
(from the published writings of David Willson)

Night Music DEREK HOLMAN

- I. The Witches' Charm (Ben Jonson)
- II. Lullabye (Beaumont and Fletcher)
- III. What Hath Night to do with Sleep
(Milton, from Comus)

Free as the Wind LEO MARCHILDON

- I. The Song my Paddle Sings (Pauline Johnston)
- II. Canadian Ski Song (Arthur S. Bourinot)
- III. High Flight (John Gillespie Magee, Jr.)

Linda Caisley, flute

Traditional Songs JOHN RUTTER

- O Waly, Waly
- British Grenadier
- Golden Slumbers
- Dashing Away with the Smoothing Iron

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ROBERT COOPER received a Master of Music degree in choral conducting from the University of Western Ontario, where he conducted the Faculty of Music Concert Choir. He was a recipient of the Leslie Bell Scholarship for Choral Conducting and a Canada Council grant which enabled him to continue his studies in West Germany, under Helmuth Rilling. He also worked with Robert Shaw and Robert Page in the United States.

Mr. Cooper has enjoyed a distinguished career in the field of choral music. In addition to teaching and conducting at the University of Toronto, he is music director of the Toronto Mendelssohn Youth Choir and the Opera in Concert Chorus. As a conductor and clinician, he has worked extensively with many choral organizations and youth choirs throughout Canada. Mr. Cooper was one of the major organizers of KAGGIK '85, the five-day conference held in Toronto for 400 young singers from across the country; the conference culminated with the critically acclaimed Canadian premiere of Andrew Lloyd Webber's Requiem, a performance which featured the Faculty of Music's Concert Choir and Symphony Orchestra. Last spring, he conducted the 1986 B.C. Chorifest for the opening of Expo '86.

In addition to his conducting duties, Robert Cooper is Executive Producer of CBC Radio Music's "Choral Concert" and "Saturday Afternoon at the Opera."

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Christ lag in Todesbanden
Cantata BWV 4

J.S. Bach

Versus I

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen frölich sein,
Gott loben und ihm dankbar sein
Und singen Hallelujah,
Hallelujah!

Christ lay in bonds of death
sacrificed for our sins,
He is again arisen
and has brought life to us;
therefore we shall be joyful,
praise God and be thankful to him
and sing hallelujah,
Hallelujah!

Versus II

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Hallelujah!

No man could conquer death
among all mortal children,
our sin has caused all this,
no innocence was to be found.
Hence came death so suddenly
and took power over us,
kept us imprisoned in his realm.
Hallelujah!

Versus III

Jesus Christus, Gottes Sohn
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibt nichts denn Tod's Gestalt,
Den Stachel hat er verloren.
Hallelujah!

Jesus Christ, Son of God,
has come in our stead
and has done away with sin,
thereby from death has taken
all its rights and its power,
hence nothing remains but death's image,
death has lost its sting.
Hallelujah!

Versus IV

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben (da) behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern frass,
Ein Spott aus dem Tod ist worden,
Hallelujah!

It was a strange war,
when death and life were struggling,
life retained the victory,
it has swallowed up death.
The scripture has proclaimed this,
how one death devoured another,
death has become a mockery.
Hallelujah!

Versus V

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heisser Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Hallelujah!

Versus VI

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht is verschwunden.
Hallelujah!

Versus VII

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Hallelujah!

Here is the true Easter Lamb,
that God has offered us,
which high on the tree of the cross
is roasted in burning love;
its blood marks our door,
Faith holds this up to death,
the strangler can no longer harm us.
Hallelujah!

The high feast thus we celebrate
with joyous heart and rapture,
the Lord lets it appear for us,
He is himself the sun;
who through the splendor of his grace
wholly illumines our hearts,
the night of sin has vanished.
Hallelujah!

We eat and live well
on the true Passover bread,
the old leaven shall not exist
beside the word of grace,
Christ will be the food
and feed the soul alone,
faith will live on no other.
Hallelujah!

NOTES

Christ lag in Todesbanden
Cantata, BWV. 4

JOHANN SEBASTIAN BACH

Bach composed nearly 300 church cantatas, and of the more than 200 that have come down to us, the 4th is among the most distinctive and beautiful.

CANTATA 4 is based on Luther's seven-verse hymn "Christ lag in Todesbanden" (Christ lay in Death's bonds), using the 1542 tune proper to those words. Bach introduced his cantata on Easter Day, 1724 at Leipzig, but its single tonality (E minor throughout) and other strictures more characteristic of Bach's 17th-century predecessors suggest an earlier composition date - possibly 1707, when the 22-year old Bach spent a year at Muhlhausen, but certainly no later than his Weimar years, 1708-17. The wonder of the music is that, within the limitations of the old forms, it achieves an unprecedented freedom and richness of dramatic utterance.

The opening 14-bar Sinfonia, which evokes the gloom of the Sepulchre, is based on part of the hymn tune - the canto fermo - and each of the ensuing seven verses repeats the entire canto. Yet Bach's genius discovers a wonderland of transformation and variety in those repetitions.

Chichester Psalms

LEONARD BERNSTEIN

Religious questioning stimulated Bernstein's first and third symphonies, the Jeremiah and the Kaddish respectively, and the Chichester Psalms can be seen as a companion-piece to the latter. It was composed in 1965 in response to a commission by the Dean of Chichester to provide a new choral work for the Southern Cathedrals Festival. Like the Kaddish Symphony, Chichester Psalms is a setting of Hebrew texts, but conveying a mood of serenity and innocence in place of the anguish and despair of the symphony. Bernstein has written humourously, yet quite seriously, about his turning away from the atonality of the symphony to a more traditional style:

These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its toncs and triads in E-flat Major.

Chichester Psalms begins with a chorale based on Verse 2 of Psalm 108, which leads into a dance-like setting of the joyful Psalm 100. This first movement ends with a return to the opening promise to 'rouse the dawn.' The more elaborate second movement opens with the complete Psalm 23, a melody for the boy soloist with harp accompaniment, suggesting David the young shepherd, then taken up by the chorus. This is interrupted by a choral setting of Psalm 2 ("Why do the nations rage?"), which eventually fades away to be replaced by a recapitulation of Psalm 23, though the element of violence remains in the background.

A meditation for strings introduces the third and final movement, a setting of Psalm 131, which leads into the first verse of Psalm 133 expressed through the chorale from the first movement. A solo trumpet recalls the first phrase of the chorale as the work reaches its close of a unison Amen, an affirmation of total peace.

Notes supplied by Robert Cooper

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TEXTS AND TRANSLATIONS

Chichester Psalms

Leonard Bernstein

Psalms 108, verse 2

Urah, hanevel, v'chiner!
A-irah shahar!

Psalms 100, entire

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simcha.
Bo-u l'fanav bir'ninah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseivotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Psalms 23, entire

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah iwadi.
Shiv't'cha umishan'techa
Heimah y'nahamuni.

Ta'aroch l'fanai shulchan.
Neged tsor'rai;
Dishanta vashemen roshi
Cosi r'vayah.

Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamin.

I

Awake, psaltery and harp!
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise,
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

II

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me.
In the presence of mine enemies;
Thou annointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2, verses 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad,
Al Adonai v'al m'shiho.
M'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III

Psalm 131, entire

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

UNIVERSITY OF TORONTO CONCERT CHOIR

SOPRANO

Gilda Di Cola
Guelph, Ontario
Rayanne Dupuis
Sudbury, Ontario
Laurie Farrow
Oakville, Ontario
Jane Loewen
Toronto, Ontario
Susan Shantora
Scarborough, Ontario
Cathy Simpson
Toronto, Ontario
Jane Thomson
Oakville, Ontario
Shelagh Tyreman
Calgary, Alberta
Vikki Whaley
Toronto, Ontario

TENOR

Gregory Carpenter
Oakville, Ontario
Mervin Fick
Eganville, Ontario
James Pinhorn
St. John's, Newfoundland
Mark Rutledge
Hamilton, Ontario

PIANIST

Chia-Chien Chou
Toronto, Ontario

ALTO

Krista Attwell
Orillia, Ontario
Lesley Findlay
Vancouver, British Columbia
Marta McCarthy
King City, Ontario
Carol McFarlane
Toronto, Ontario
Shauna Powers
Regina, Saskatchewan
Laura Schatz
Toronto, Ontario
Christine Slevan
Scarborough, Ontario
Nancy Taylor
Toronto, Ontario

BASS

David Bertram *
Thornhill, Ontario
Danny Friedman
Toronto, Ontario
Albert Fung
Toronto, Ontario
Mike Gibson
Toronto, Ontario
Chris Gruenwald
Toronto, Ontario
Leo Marchildon
Willowdale, Ontario
Mark Ruhnke
Agincourt, Ontario
Mike Thomas
Scarborough, Ontario

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| March 28 | UNIVERSITY OF TORONTO JAZZ ENSEMBLE
PHIL NIMMONS, director
An evening of big band sounds
MacMillan Theatre
\$5/\$3 students, seniors | 8:00 pm |
| April 2 | THURSDAY NOON SERIES
Programme featuring student woodwind groups
Walter Hall | 12:10 pm
FREE |
| April 2 | UNIVERSITY OF TORONTO EARLY MUSIC ENSEMBLE
A Renaissance Tapestry: Works by DOWLAND, HOLBORNE, PRAETORIUS and others
Walter Hall | 8:00 pm
\$3 General Admission |
| April 5 | UNIVERSITY OF TORONTO WIND SYMPHONY
STEPHEN CHENETTE, conductor
Works by GRAINGER, RODRIGUEZ, ROLFE, POLGAR and RESPIGHI
MacMillan Theatre
\$3 General Admission | 3:00 pm |

UNIVERSITY OF TORONTO CONCERT CHOIR

Friday, March 27, 1987

Vocal soloists and additional instrumentalists this evening

Christ lag in Todesbanden
Cantata, BWV. 4

J.S. Bach

Mary Ann Fujino, violin II
Chia-Chien Chou, continuo

Kyrie

Paul Patterson

Chia-Chien Chou, piano
Andrew Dittgen, percussion

Chichester Psalms

Leonard Bernstein

Susan Shantora, soprano
Laura Schatz, alto
Gregory Carpenter, tenor
Mike Thomas, bass
Gabe Taryan, percussion

Gloria

Danny Friedman

Rayanne Dupuis, soprano

Night Music

Derek Holman

Jane Thomson, soprano
Leslie Findlay, alto

Free as the Wind

Leo Marchildon

Mark Ruhnke, bass